Guitar/Vocal

Authentic
GUITAR-TAB
Edition
Includes Complete Solos

LED ZEPPELIN IV

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CLASSIC

Authentic GUITAR-TAB Edition
Includes Complete Solos

LED ZEPPELIN IV

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Transcribed by JOE DELORO

Key To Notation Symbols

Performance Notes

Black Dog

As on each of the previous three albums, the opening song on Led Zeppelin IV is arranged around a classic heavy duty unison riff. The riff itself was written by John Paul Jones and introduced in rehearsals at Headley Grange where much of the third album was recorded as well. Based on a motif reminiscent of Albert King's "Oh Pretty Woman", it's written around A minor pentatonic. An a cappella vocal part, followed by a massive riff from the the rhythm section, establishes a call and response pattern similar to the old southern field hollers.

The intro consists primarily of an echo return effect. What we hear is a combination of echo tracks with the primary track strongest on the right channel. The first sound [an octave glide upwards] was possibly produced by flipping on the power switch of a tape echo unit whose power amplifier was in a ready state.

In the verse sections, the shifting time signatures of the tune are played somewhat freely, although this transcription indicates a strict time treatment. Each entrance of the band is clearly cued by drummer John Bonham. Of interest here is their trademark tension device; the double-time feel of the guitar and bass against the half-time feel of the drums. This is contrasted in each chorus as the drums move to the double-time feel riding the crown of the cymbal.

Also, check out the rhythmic development of the riff at letter D. The first four and a half beats of the riff [A7] are isolated and then repeated three and a half times a fourth lower [E7] to form an interesting extension. Due to the uneven length of this fragment, it creates a rotating effect when played over the 4/4 time signature of the drums before it ties back into the main riff.

The guitar sound on the riff was reportedly created by recording a sunburst Les Paul directly into the mixing board at distortion level. It was then routed through two distorting compressors as well. This sound was then triple-tracked.

The tonality shifts between the A minor and major pentatonic in the foreground and background of chorus I at letters E and N. First the background chord riff uses the minor then the lead uses the major and minor. This idea is repeated throughout the section.

The song goes on with a classic guitar solo that alternates between two timbres and tonalities. The first two four-bar phrases were recorded through a Leslie speaker and are primarily in A minor pentatonic. The one-bar major motif is repeated three times for tension before answering it with the minor. This effectively sets up the following sixteen bars as they continue with the pentatonic minor without the Leslie. Finally, the Leslie is returned as Jimmy Page rides the song out through the fade.

Rock And Roll

The members of Led Zeppelin grew up on 50's and 60's Rock and Roll. As a band

they included tunes such as "Long Tall Sally", School Days and "Shakin' All Over" in the sound checks and closes of many of their sets. So, it's quite natural that they would eventually fuse their own high-energy tribute to that sound.

Using the basic twelve-bar blues form for the intro, the verses are set upon a twenty-four-bar length. For other examples of this type of expansion within the blues form, check out Elvis Presley's "Jailhouse Rock" and Rolling Stones' "Flight 505".

Reportedly born out of a short jam on Little Richard's "Good Golly Miss Molly", the tune was developed and recorded later at Headley Grange. The drum intro, horn fills and stops to his "Keep A-Knockin'" also seems to have provided inspiration for the final arrangement. The Rolling Stones' keyboardist, Ian Stewart [also on "Flight 505"] contributes a piano part in the Little Richard style that enters after the guitar solo at letter F.

Guitars 1 & 2 carry the background rhythm of the intro and letter D in stereo. Playing a nicely balanced two-bar call and response phrase, they take the basic Chuck Berry or 1950's straight-eight chord style a step further in design. The tempo here [176 m.m.] requires short efficient strokes and a relaxed pick hand wrist. These parts were most likely with a Les Paul through medium distortion with both pickups and a close-miked sound.

Now the stage is set for guitar 3. Mixed in the center with a grinding, tenor sax-like distortion, this part is also likely a Les Paul with full distortion, the bridge pickup only, and primarily an ambient-miked sound. Guitar 3 also functions as a link between verses and of course, as the solo guitar.

The verse rhythm by contrast is sparser and allows more room for the vocal. It is longer in form, and more like a Delta-blues phrase until the Chuck Berry style is implied at the end, providing a release from the previous section.

To manage these parts when playing the song live, we can take the cue from the song's performance in Led Zeppelin's movie "The Song Remains The Same". In that case, the second measure of the background phrase is omitted and the one-measure guitar 3 motif inserted in its place. The omission of parts that conflict with guitar 2 continues throughout the song and works without much sacrifice.

Contrasting the "old" with the "new", the guitar solo is divided into two parts and begins with guitar 3 at letter D. Over the twelve-bar section, a single Chuck Berry-style double-stop riff is hammered every other measure as an answer to guitar 1. This repetition of notes over the changing chords gives just the right amount of tension to launch the solo into the twenty-four bar section at letter E.

Circling a range of three octaves, from here on the style is pure Jimmy Page blitz. Taking its cue from the previous twelve bars, it's also based on a sixteenth-note pull-off figure. These figures appear at the entrance of each new chord with the exception of the last four bars. They're contrasted with less active phrases built

on eighth notes. These phrases emphasize bends and while avoiding pull-offs. Taking time to identify these elements will give you a better feel for the overall layout and development of the solo. Two more verses follow the guitar solo with a jazzy outro drum solo afterwards and a hot lead guitar fill to cue the end.

THE BATTLE OF EVERMORE

The music for this highly atmospheric tune is he result of Jimmy Page's "first experiment" with the mandolin. A trio of these were recorded for the intro of this arrangement. Their probable parts are as follows:

Mandolin 1 Repeated high e's only.
Mandolin 2 Plays a and c on beats two and four.
Mandolin 3 Descending chromatic bass line.

Mandolins 1 & 3 were run through a tape echo [notated in parentheses]. In the transcription however, Mandolins 1 & 2 have been combined into one part. All the mandolin parts have been arranged for one guitar, capoed at the tenth fret. An electric cutaway would be preferable, giving access to twenty frets. When strumming, let the notes ring together for a fuller sound. Although some of the fingerings are tricky, with a little practice the three parts can be combined into one.

The rhythm guitar part is composed of six- and twelve-string guitars. Played by John Paul Jones in live concerts, it is presumed to have been recorded by him here as well. The part itself is very basic strumming and supports the mandolins and vocals from letters B through P. At Q [bridge] the part pauses and shifts to fingerpicking over a long crescendo of twenty-four bars.

Strumming is resumed in the last eight bars of this section. Let these chords ring whenever possible. Also, notice how the verses go into a half-time feel when the D chord enters. This occurs first at letter C.

Robert Plant's lyric composition, inspired by his readings on the Scottish wars, forms the center of the song with its strong imagery. The vocals are shared with Sandy Denny [Fairport Convention] who, as the town crier, urges the people to throw down their weapons as a counterpoint to Plant's chronicle of the battle's passing events. Coupled with the crescendos in the choral verses at letter F, the effect is as dramatic as that of a short play.

Plant's is the only voice from letter Q on, building to a climax and then mostly silent over the last eight bars. He returns at letter R and joins a second climax with the band that lasts into the first seven bars of the coda. From here, the mandolins and guitars gradually fade out [like the intro in reverse] to softly set the stage for the entrance of the next song.

STAIRWAY TO HEAVEN

Perhaps Led Zeppelin's best known tune, "Stairway To Heaven" has been referred to by Jimmy Page as an "epic". Succeeding as they did with eight minutes of relatively constant development, nowhere else is their penchant for form and experimentation more apparent or refined.

Composed of three primary sections, each stands on its own as a musical entity. From the chamber folk of the first section, soft rock of the second, and into the classic hard rock of the third, it follows a progressive style of arranging. Drawing from classical music as well, it builds from a light air into a swirling tornado through the subtle use of dynamics, orchestration and an overall accelerando.

The music here gets its harmonic drive from the tonal innuendos of mixed modes and/or shifting tonal centers. The intro itself opens with a mixture of the A Dorian and the A Aeolian modes. This mixture of A minors is contrasted next with a progression in C major. Then in the second section, it's C before A. Finally, after intro 3 at letter H, the tonal center returns to A minor.

The electric twelve-string parts were recorded before Page owned the famous Gibson 6/12 doubleneck commonly associated with the song. They were possibly done with a Rickenbacker. This is the same guitar that he used on "The Song Remains The Same". Notice how it's gracefully introduced on a single channel and subtly replaces the acoustic on both channels later on. The electric twelve-string guitar 1 part at letter C consists of multiple tracks condensed into a single part to form Rhythm Figure 1. The doubling is noticeable whenever the arpeggios enter [see measure 9].

As with "Four Sticks", the production needs of "Stairway To Heaven" dictated that it be recorded in a professional studio. In this sense it differs from the other tracks on the album which were recorded on location at Headley Grange, Island Studios in London. Page knew in advance that it had to stand on it's own as well as build to the climax at the beginning of the third section. Drawing from both the A natural and the pentatonic minor scales, this was achieved in part by gradually increasing the tension in each phrase and alternately contrasting the upper and middle registers.

Entering with a couple of nicely spaced question and answer phrases, each hints at the sixteenth note pattern work that's about to come in measure five. Exploiting the tension value of repetition, two climaxes are smoothly hatched in the upper register at measures eleven and twenty. The rhythm in the first of these begins at measure nine. It's tricky to repeat accurately so give it some care. If it gives you trouble try gradually building up to the tempo with a metronome. Slide guitar parts on an electric six-string appear in the final eight bars of the solo, setting up a secondary dialogue with the ongoing solo as a result of their spacing.

Since the guitar parts are so numerous they should be viewed overall as an orchestration. For solo or band performance, you'll need to condense some of these into one. For ideas on how to go about this, consult their movie [mentioned above] or its soundtrack album.

Despite its extended length, "Stairway To Heaven" defied the limitations of programmed format radio airplay at the time of its release. Holding fast as the

most requested song on FM radio, "Stairway To Heaven" continues, "to be a rock and not to roll".

Misty Mountain Hop

Reportedly inspired by a police bust at a London love-in, "Misty Mountain Hop" is one of the few Led Zeppelin songs that centered around a contemporary event. This song was frequently featured in their concerts. The absence of overdubbing complexity on the original recording made viable for live performance.

"Misty Mountain Hop" is driven with two repeating one measure riffs. The first is a descending phrase [A5, G6no3, and E octaves] that's set in the lower register, and the second [A7, D5/A, Adim, and A7] an ascending one in the middle register. Notice how the distances between the chords in the first phrase are more "open" in comparison to the tighter chromatic movement in the second one. Although they both fit primarily into the A mixolydian mode, things are kept harmonically interesting. This is done by avoiding some thirds in the first riff and including a chord from outside the key [Adim] in the next.

The keyboard and guitar 1 share the first riff in the intro making it heavier. The verses begin with the second riff and alternate between it and the first. The vocal melody is sung in three-part harmony and rhythmic unison to the second riff. This makes it heavier in a similar, yet different approach to the intro.

The guitar solo at letter G is divided among three guitars. Guitars 3 and 4 handle the solo itself as guitar 1 continues the backing. Consisting primarily of three repeated one measure phrases of parallel thirds, most of the solo can be played on a single instrument. This makes it practical, therefore, for live playing although the effect will be quite different. The final four bars contain the trickiest phrase. Because of it's back-to-back embellishments here, it'll need to be built up slowly.

Four Sticks

"Four Sticks" was recorded at Island Studios in London as was "Stairway To Heaven". Presumably both of these were done there for the same basic reason, to achieve a brighter ambient sound. The title reportedly refers to John Bonham's doubling up on his drumsticks to get the driving groove of the tune.

The underlying design of this song is similar to "Misty Mountain Hop", in several ways. It too, is based on a repeated one measure riff as a tension builder, and the listener is likewise led through the intro and verses into orchestrated guitar sections at letters C, F, and G. This provides relief as well as contrast.

Set in the relatively uncommon time signature of 5/8, with momentary relief in 6/8, the overall effect is hypnotic. This builds a good amount of tension which is then released in the choruses and bridge. John Paul Jones also contributes a

soaring Moog synthesizer part to the track at these release points. Arranged for guitar, the synth part will require a lot of fuzz and sustain to duplicate effectively.

As the sections contrast each other so do the guitar ensembles in each. Electric guitars dominate the harder edged intros, verses, and outro whereas the softer choruses and bridge are supported primarily by acoustics, synthesizer and a chiming electric twelve-string. To condense all of these parts for live performance, try alternating between the guitar 1 and guitar 2 parts [with distortion] when necessary for variety, and favor the lighter guitar 4 part [with a clean chorused sound] with medium-heavy gauge strings to approximate the acoustic.

Perhaps due to it's overall complexity the song was less successful in concert. Like another of their more orchestrated songs, "Gallows Pole", it was performed live only once.

GOING TO CALIFORNIA

The timeless quest for true love is at the heart of the lyrics of "Going To California". Robert Plant's vocals convey the mixed emotions of an young man whose life journey carries him through the longing and wanderlust of those times. From his story comes one view of the vast migration to the Golden State that was shared by so many.

The guitar and mandolin parts match the feel of the vocals perfectly. They function mostly as a tranquil background to the story and unfold at an easy flowing pace. The tuning [DADGBD] of the guitars widens the parts and increases their impact. The more common tuning of DGDGBD would also work here since the fifth string plays a limited role throughout the song. D minor appears occasionally [at the bridges at letters D, H and M] to contrast the otherwise sweet major tonalities of D and G that run throughout the song. The counterpoint of the song depends upon letting the notes of the chords ring into each other. Experiment with your own fingerings for best results.

The styles of the guitar parts are somewhat similar to "Bron-Yr-Aur". It's interesting to note that "Bron-Yr-Aur" actually preceded "Going To California", having been recorded during sessions for their third album. It wasn't released until "Physical Graffiti", their sixth album.

It's likely that guitar 1 is the original backing part on "Going To California". Presumably, guitars 2 and 3 were added later to create a shimmering, flanging effect in a manner similar to "Bron-Yr-Aur". Concentration on the guitar 1 part yields what is most similar to Page's concert performance. The same is true for the melodic mandolin 1 part [arranged for guitar] which also was used in concert and most likely recorded by John Paul Jones.

WHEN THE LEVEE BREAKS

Musical inspiration is often ignited by the ambient tone of an instrument. Played in

one location it might be flat and suggest nothing. In another it explodes with color and allows a great performance with little or no conscious effort.

Imagine John Bonham's excitement as he worked out on a brand new set of Ludwig drums for the first time in the main hallway of Headley Grange, their old Victorian workhouse/studio. As soon as the band heard his bombshell sound echoing from the walls they were moved to record this song; one they'd rehearsed before but had yet to bring to life. Robert Plant commenting later on this said, "We got the most amazing drum sound...We could have played anything and it would have sounded good." Notice how the drum part [with the exception of the high hat] maintains a half-time feel to the other parts in the verses as well.

Each of the other instruments on the track were recorded with unusual sounds of their own. Phase shifting was applied to the guitars and vocals and backwards tape echo [a technique invented by Page] on the harmonica.

The guitar parts, in an unusual open F tuning [CFAC], employ strings 4 through 1 only. Arranged for electric twelve- and six-string guitars, both have been transcribed in this tuning. Although the tuning is not essential for the six-string, using it permits reduction of the arrangement for performance by one guitar. Also, notice how Page employs the tuning nicely and gets a variety of major and minor sounds by varying his choice of strings.

The guitar parts were recorded primarily on an electric twelve-string. Playing them on a six-string guitar will not only sound smaller, but characteristic enhancements of the twelve-string are sacrificed as well. Where the twelve-string is usually tuned in octaves on strings 3 through 6 and in unison on 1 and 2, this means a dramatic difference between a downstroke which emphasizes the fundamental strings and the upstroke where the octaves are more pronounced.

Apparently, the inspiration for this tune remained behind at Headley Grange. It was performed in concert on just a few opening dates of their 1975 USA tour. As a recording though, it remains the album's most complex production and a fitting choice to close it.

Joe Deloro

Black Dog

Words and Music by
JIMMY PAGE and ROBERT PLANT
and JOHN PAUL JONES

*Guitar 1 (Right channel) is in downstems and Guitar 2 (Left channel) is in upstems.
**This pitch is from a tape effect and not playable. See Performance Notes.
***Enter on drummer's cue.
****Guitar 2 enters and sustains its A5 chord into Verse 2, whereas Guitar 1 plays it's A5 chord again on the downbeat of Verse 2.

B **C** *Verses 2 and 3:*

*Guitar 1 is faded out in the first measure. (Simile for all verses)

***Guitar 2 joins Guitar 1 through Verse 3.*

D

*The Guitar 2 part omits the upper note of each power chord throughout the Chorus

N.C.
A5
Guitars 1 & 2
ff
+1/4
+1/4
G Verse 5:
A5
Eyes that shine, burn-in' red, dreams of you all through my head.
f
*Guitar 1 is faded out in the second measure.
N.C.
A5
Guitars 1 and 2
+1/4
+1/4
H Bridge:
A5
Ah ah ah ah ah ah ah ah ah ah ah ah
mp
f
mp
***Feedback harmonic
**Guitar 1 is faded out in the second measure.

I

Chorus 2:

A A/G A5

ah. Hey hey ba - by, oh ba - by,

*p mp f

Guitar 1

f

**

Guitar 2

f

*Crescendo on upper note in vocal(e).
**Hammer on between thumb and second finger.

G/E**** D A5 A/G A5

pret - ty ba - by, dar - lin' can't you do me now?

ff f

***

ff f

***Although these are the proper chords, various notes are emphasized each time they're strummed.
****The note E is played here by the Bass guitar only, throughout Choruses 2 and 3.

G/E D A5

Hey, —

ff f

ff f

A/G A5 G/E

— ba - by, oh, — ba - by, pret - ty ba - by, move me

ff

ff

D A5 A/G A5

while you do me now.

f

f

G/E D

Did-n't

ff

ff

*Guitar 1 fades out in measure 3.

N.C.
A5
be a star.
Guitars 1 and 2
ff
+1/4
L
Verse 8:
A5
I don't know, but I been told, a big legged wom-an ain't
*Guitar 1 fades out in measure 2.
N.C.
A5
got no soul.
Guitars 1 and 2
ff
M
A5 N.C.

*The Guitar 1 and 2 parts have been combined.
The Guitar 2 part omits the upper note of each power chord throughout the Chorus.

P *Verse 10:*

A5

Need a wom - an, gon - na hold my hand__ will tell me no__ lies,__ make me a

*Guitar 1 fades out in measure 2.

N.C.

hap - py man.

+1

+1/4

3

+1

3

+1/4

*Guitar 3 fades out in measure 1, Guitar 1 in measure 2, and Guitar 2 sustains throughout.

**Crescendo on upper note in vocal, decrescendo on the lower note.
***Guitar 3 is recorded through a Leslie amplifier (rotating speakers), and on a separate track with a standard amplifier.

A5
G/E
yes I will.
And yes I
ff
D7
A5
real - ly, real-ly do
ba - by,
ba - by,
G/E
D7
A5
ba - by.
I can
real - ly do you,
huh?
Let ring
G/E
D7
Ooh,
wew,
you do it ba - by.

**Guitar 1, figure 1 mixed lower to make room for Guitar 4, figure 1. (Right Channel)
Continue with Guitar 2, figure 1.

A/G
ooh,
+1/4
+1
+1
+1
Continue figure 1, Guitars 1 and 2 and continue figure 2, Guitar 4, 6 times till fade.
Dsus4/G/E
D
A
babe.
+1/4
Separate track
ooh,
aah
ooh.
Separate track

ooh.
Let ring
Choke
I'd real - ly like to do it now.
Fade out
I'd real - ly like to do it now.

Rock And Roll

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Heavy Rock and Roll, briskly ♩ = 170

A

*(A7)

Guitar I (Left channel)

f

Les Paul - Bridge pick-up

Guitar 2 (Right channel)

mf

Les Paul - Neck pick-up

Guitar 3 (Left and right channels)

Les Paul - both pick-ups

**All chords in parentheses are implied.*

D7
A7
E7

*Mute the sixth string with the fret hand thumb after bending G.

* From here on Guitar I and II are written together. Guitars I and II continue to maintain their tones (Guitar I: heavy distortion/ambient, Guitar II: light distortion/direct.)

*Let the sixth string ring.

(A7)

time. Yes it has. It's

Guitar 1

Guitar 2

Guitar 3

C
Verse:
(A7)
been a long time since the Book of Love.
I
Guitar 1 + 2
+1/4
can't count the tears of a life with no love.
Ah
(D7)
car - ry me back, car - ry me back, car - ry me back,
(A7)
ba - by where I come from.
Oh,
Let ⑤ ring

E5
Oh,
Its been a long time, been a
D5
long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly
A7
time.
Aww,
Guitar 1
Guitar 2
Guitar 3

D
Bridge:
(A7)
Oh,
Oh.
Guitar 1 and 2
Guitar 3
(D7)
(A7)
(E7)
(A7)

E Verse (Guitar Solo):
(A7)
+1/4
+1
(D7)
+11/2
+1/2

(A7)
Hold bend

E5
loco

D5
(A7)

F *Verse:*

(A7)

Oh ——— it seems so long — since we

Guitar 1

+1/4

+1/4 +1/4

Guitar 3 out

your arms, op - en your arms.
Ba - by let love come
+1/4
(A7)
runn - ing in.
Yes.
E5
It's been a long time, been a long time, been a long
D5
lone - ly, lone - ly, lone - ly, lone - ly, lone - ly,

(A7)

time.

Guitar 1

+1/4

+1/4

Guitar 3

f

G Verse:

A7

Yeah, __ hey, yeah, __ hey,

+1/4

+1/4

D7

E5

D5

been a long time, been a long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

*Guitarist gives cue out of solo.

The Battle Of Evermore

Words and Music by
JIMMY PAGE and ROBERT PLANT

Mythical Folk Ballad freely ♩= 144
With a strong half-time feel

* *Composite of Mandolins 1 and 2.* ** *Arranged for Guitar with capo at X. All notes in TAB at X are notated as open. To be played one octave higher until* G

Am/D♯

Am/E G6/D

Mandolins 1, 2 & 3 *

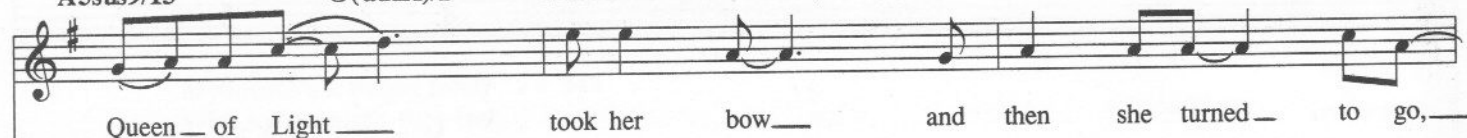
f

Am/G G6 Am/G G6 Am/G G6

(Male voice:) *mp* The

**Tape echo. Include these beats to simulate the recording when performing without echo/delay.*

B **Verse:**
Mandolins 1, 2 & 3

A5sus9/13 G(addA)/B A5sus9/13 C(addA) A5sus9/13 G(addA)/B

Queen of Light took her bow and then she turned to go,

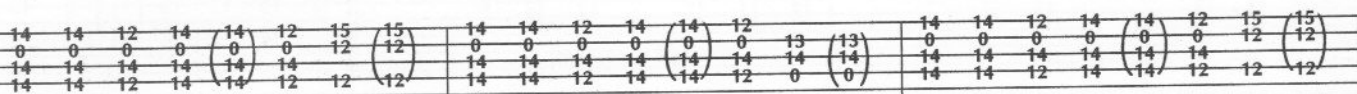
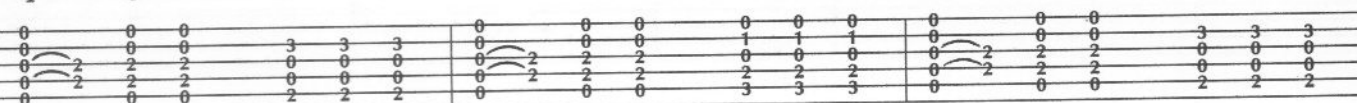
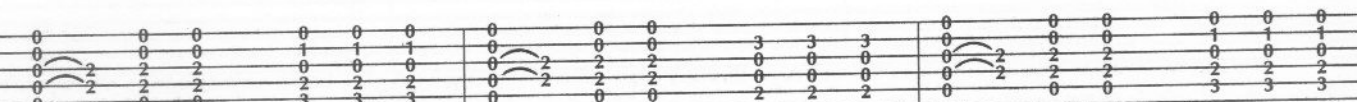
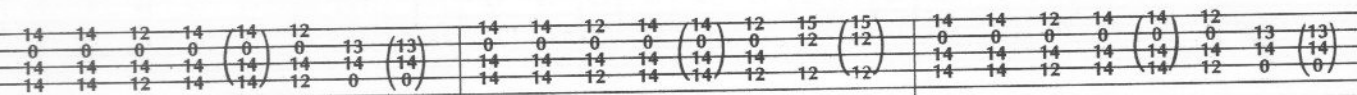
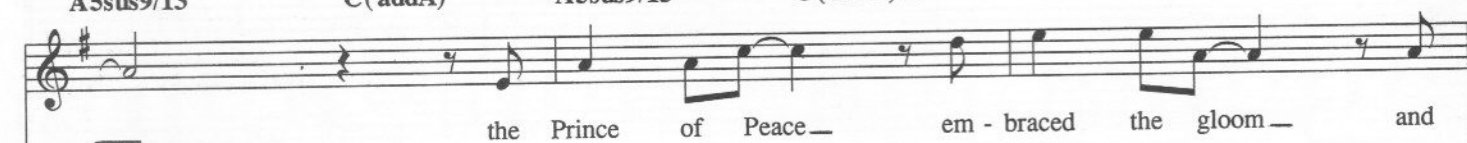
Mandolin Figure 1

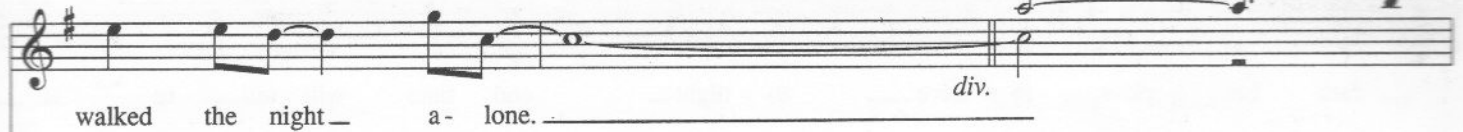
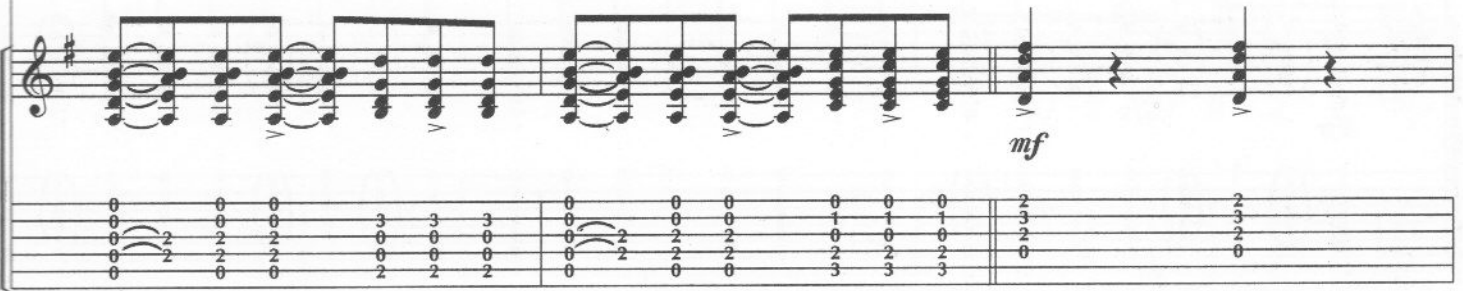
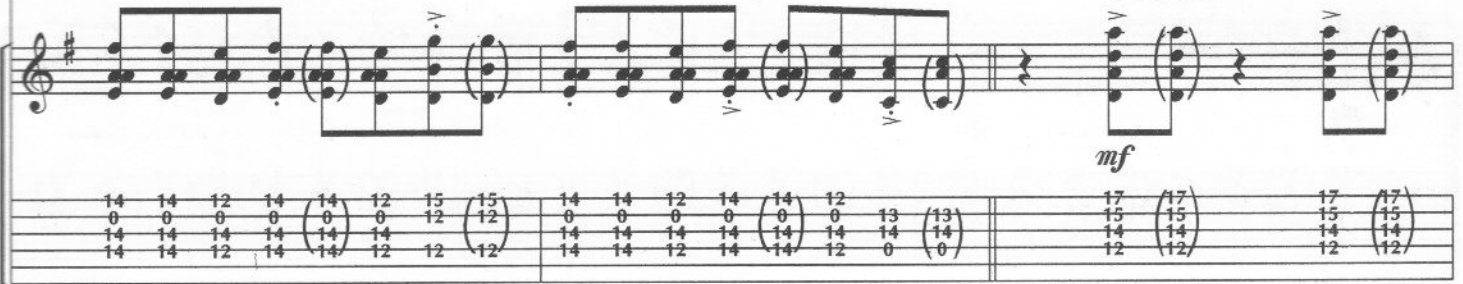
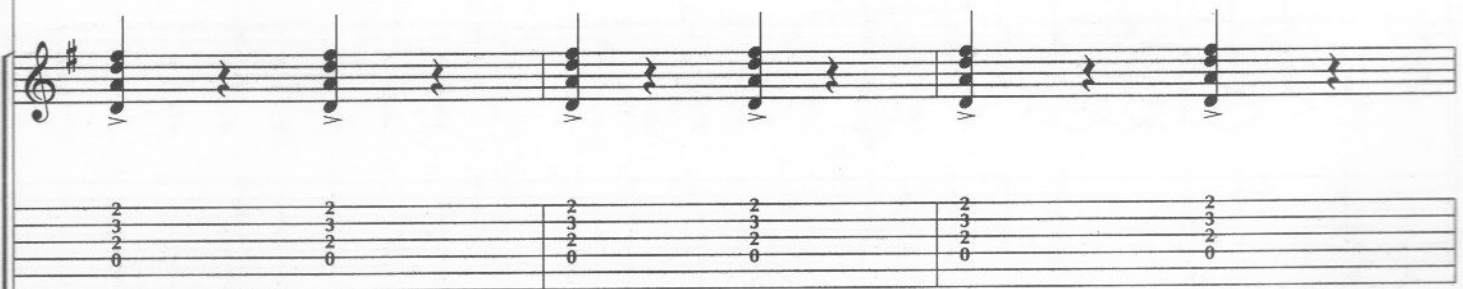
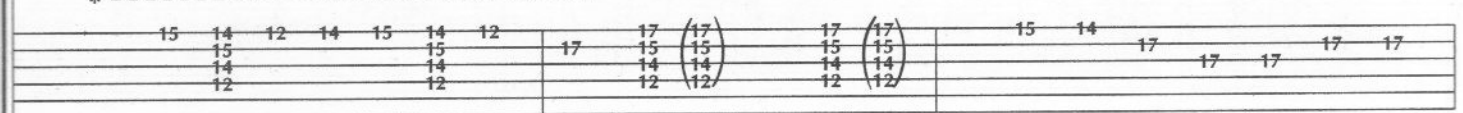
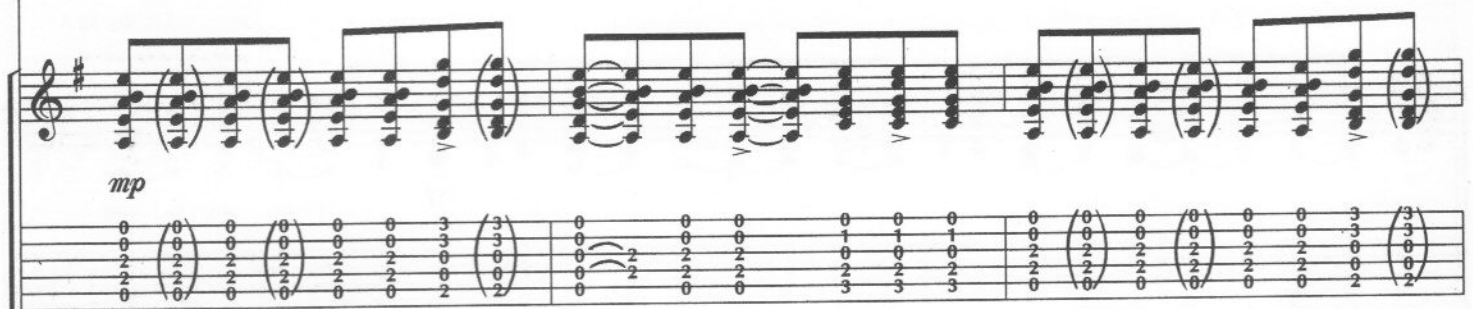
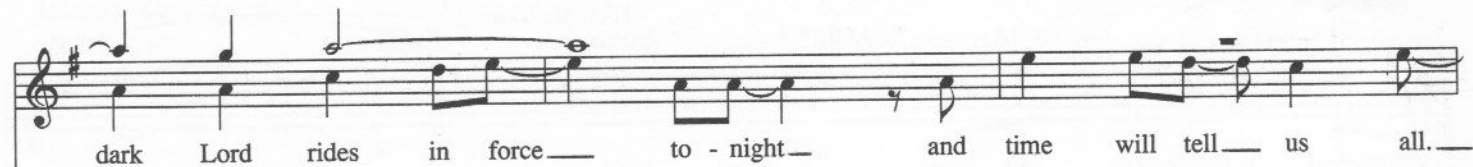
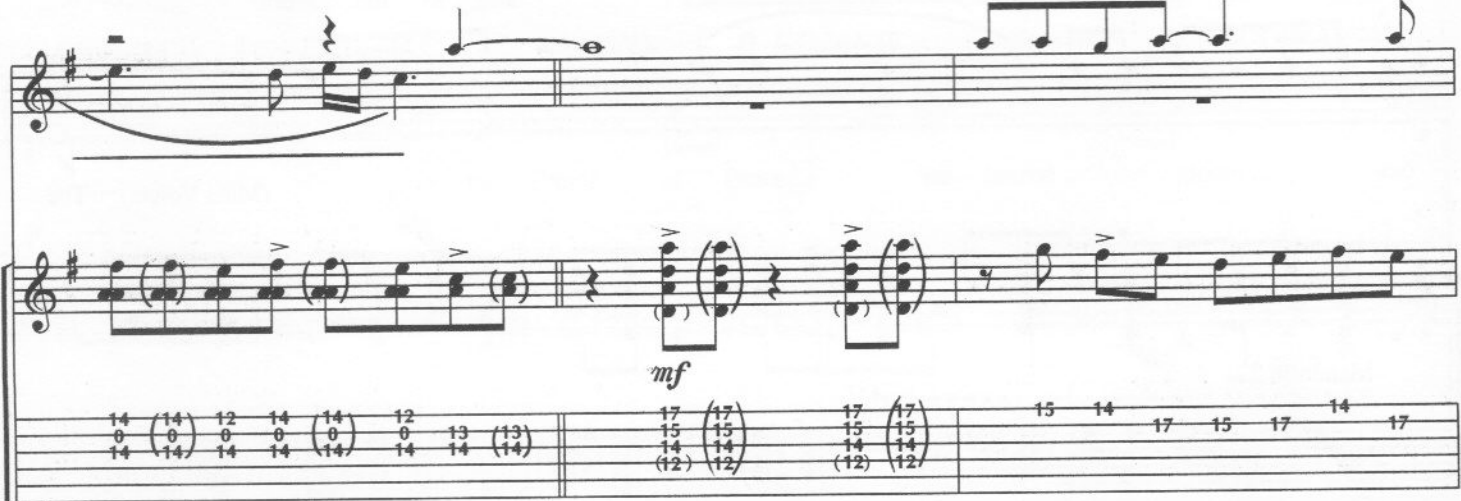
mp

A5(addB)
Guitars 1 & 2 **

mp Let ring

A5sus9/13 C(addA) A5sus9/13 G(addA)/B A5sus9/13 C(addA)

the Prince of Peace em - braced the gloom and

* *Chord names are a composite of the Mandolin & Guitar parts.*

** *Six and Twelve string Guitars.*

A5sus9/13
G(addA)/B
hoe,
rest not to lock your homes.
Side by side we
mp
A5sus9/13
C(addA)
A5sus9/13
G(addA)/B
A5sus9/13
C(addA)
Oh,
wait the might of the dark - est of them all.

F Choral Verse:
A5sus9/13
C(addA)
Am
Am7
D
I hear___ hors - es thun - der
Am7
D
G7/B
down in the val - ley be - low,___
I'm wait - in' for the

*From here on the Guitar arrangement is notated without the tape echo rhythms.

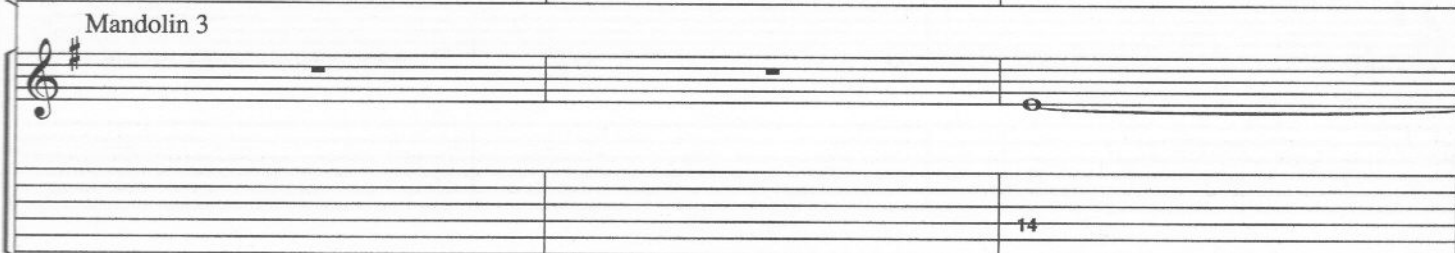
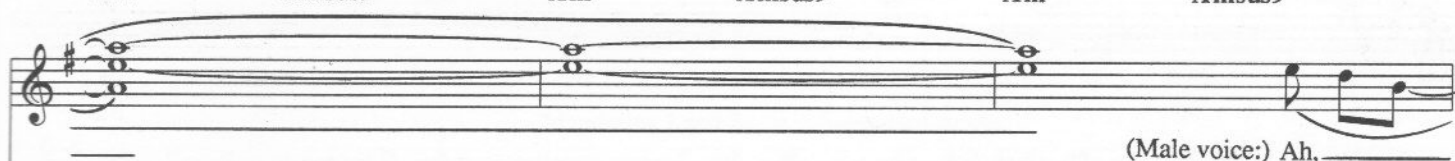
A5sus9/13
G(addA)
A5sus9/13
C(addA)
H
Double Verse:
D
Female Voice
Oh,
div.
pay do not for- get.
No, no.
mf
dance in the dark night,
sing to the moon - light.
(The)
A5sus9/13
G(addA)
A5sus9/13
C(addA)
A5sus9/13
G(addA)
ap- ples turn to brown and black, the ty - rant's face is
A5sus9/13
C(addA)
I
D
Oh,
war is the com-mon cry,
red.
Oh, now.

* *Female voice replaces male voice.*

K Choral Verse:
Am7
D
Am7
Oh well the night is long, beads of time pass slow,
mp
D
G7
C
tired eyes on the sun - rise,
mf
mp
p
mf
G7
C
L Verse: With Mandolin Figure 1:
A5sus9/13
G/B
wait-in' for the east - ern glow. The pain of war can
mp
A5sus9/13
C(addA)
A5sus9/13
G/B
A5sus9/13
C(addA)
not ex - ceed the woe of af - ter math, the

A5sus9/13
G(addA)/B
A5sus9/13
C(addA)
A5sus9/13
G(addA)/B
drums will shake the cas - tle wall the ring wraiths ride in black,
mp
A5sus9/13
C(addA)
Oh,
M
Double Verse:
D
sing as you raise your bow,
f
f ride on. Ride
shoot straight - er than be - fore.
A5sus9/13
G(addA)/B
on.
No com - fort has the
A5sus9/13
C(addA)
A5sus9/13
G(addA)/B
A5sus9/13
C(addA)
fire at night that lights the fire so cold.

N
D
Dance in the dark night,
The
sing to the morn - in' light.
A5sus9/13
G(addA)/B
A5sus9/13
C(addA)
mag - ic runes are writ in gold to
mp
f
A5sus9/13
G(addA)/B A5sus9/13
C(addA)
O
D
bring the bal - ance back. Bring it back.
f
A5sus9/13
G(addA)/B
A5sus9/13
C(addA)
A5sus9/13
G(addA)/B
A5sus9/13
C(addA)

P Choral Verse:
Am7
D
At last, the sun is shin - in' the
mp
Am7
D
clouds of blue roll by.
mf
G7
C
With flames from the dra - gon of dark - ness the
mp
G7
C
sun - light it blinds his eyes.
mf

* Long crescendo next 24 bars to forte.

Am
Amsus9
Am
Amsus9
Am
Amsus9
(Male Voice:)
Ooh,
ooh,
Ah,
Am
Amsus9
Am
Amsus9
Am
Amsus9

*The suggested strum is intended to emphasize the descending line of the mandolin within a counterrhythm. When playing with the recording, be careful with the tempo.

** Play fingerstyle. The low nòtes are strummed with the thumb or pick and the high notes are plucked with the fingers.

Em7 Em Em6 Em

Mandolins 1 and 2

Guitar

Em6 Em

Bring it

f

A5sus9/13 G6(addA) A5sus9/13 C(addA) D

— Bring it back! — Oh now, oh

now, oh now. — Oh now, oh now, oh now. Bring it back! —

S

A5sus9/13 G(addA) A5sus9/13 C(addA)

Bring it back! Bring it back!

A5sus9/13 G(addA)/B A5sus9/13 C(addA) D

Bring it back! Oh now, oh

now oh now oh. Oh now, oh now, oh now. Bring it!

T *Coda:*

A5sus9/13 G(addA) A5sus9/13 C(addA)

Bring it! Bring it! Bring it! Bring it! Bring it!

A5sus9/13 G(addA) A5sus9/13 C(addA)

Bring it! Bring it! Bring it! Bring it! Bring it! Bring

A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

it!

ff *mp*

A5sus9/13
G(addA)
A5sus9/13
C(addA)
A5sus9/13
G(addA)
A5sus9/13
C(addA)
A5sus9/13
G(addA)
A5sus9/13
C(addA)
A5sus9/13
G(addA)
A5sus9/13
C(addA)
A5sus9/13
G(addA)
A5sus9/13
G(addA)
A5sus9/13
Fade out

STAIRWAY TO HEAVEN

Words and Music by
JIMMY PAGE and ROBERT PLANT

Epical Ballad: Chamber Folk to Heavy Rock
Slowly ♩ = 72 (gradual accellerando)

Intro:
Acoustic Guitar *(Left Channel)*

Am E+/G♯ C/G D/F♯ Fmaj7

Fingerpicked:

p

Let ring

G/B Am E+/G♯ C/G D/F♯

Recorders (Arranged for Guitar*)
Fingerpicked: *(Right Channel)*

pp
legato

p

Fmaj7 G/BAm C D

p

*Capo at VII using a cutaway guitar with easy access to the 22nd fret. All notes in TAB at VII are open strings.
**The open first string is not played here, but rings sympathetically.
***A gradual decrescendo continues for the next four measures to allow for the entrance of the recorders.

*The actual pitch of this note(e) is one octave higher

Fmaj7 G/B Am E+/G♯

buy - ing the stair-way to heav - (en.) When she gets there she knows if the

C/G D/F♯ Fmaj7 G/B Am

stores are all closed, with a word she can get what she came for.

C D Fmaj7 Asus4 C G

Ooo, ___ and she's buy - ing a stair - way___ (to)

Dsus4 D C D Fmaj7

heav - (en). There's a sign on the wall___ but she wants to be sure,___ 'cause you

*Suggested strum

D
Am7
Em/D
D
C/D
D

makes me won - der.
There's a

* Strings ④ and ② are muted while ③ and ① are open.

E
Verse: With Rhythm Figure 1 (Electric 12 string) with ad lib variations.
C G/B Am C G/B Fmaj7
Whis - pered that soon if we all call the tune, then the pi - per will lead us to reas-
Acoustic 6 string
Am C G/B Am
on. And a new day will dawn, for those who stand long, and the
With Rhythm Figure 2 (Electric 12 string)
C G/B Fmaj7 Am7 C G/B
for - ests will ech - o with laugh - ter.
Am7 Dsus4 sus2 D Am7 Em/D

D C/D D Am7 Dsus4 sus2 D Em
Oh.
Am7 Em/D D C/D D
(Drums enter)
F Verse:
♩ = 90
With Rhythm Figure 1
With ad lib variations.
C G/B
If there's a bust-le in your
Am C G/B Fmaj7 Am
hedge-row, don't be a-larmed now, it's just a spring clean for the May queen.
C G/B Am C G/B Fmaj7
Yes there are two paths you can go by, but in the long run, there's still time to change the road

With Rhythm Figure 2
Am
C
G/B
Am7
Dsus4 sus2
you're on.
*Doubled with an Electric 6 string (Telecaster?) from here on.
D
Am7
Em/D
D
C/D
D
And it makes me won - der.
Am7
Dsus4 sus2
D
Am7
Em/D
Ahh.
G
Verse: With Rhythm Figure 1
With ad lib variations.
D
C/D
D
C
G/B
Am
Your head is hum-ming and it won't go, in case you don't know,
**( ) Acoustic Guitar track only.

**The tempo is resumed by a cue from the guitarist.

*Notes in parenthesis are upper notes of quieter background track.

Am
C/G
F
Fmaj7
8va
(8va)

F Fmaj7
Am
C/G
F Fmaj7
gradual bend
Sweep

Am
C/G
F
Fmaj7
F
Fmaj7
F

J ***Verse:*** *With Rhythm Figure 3 with ad lib variations*

♩ = 102

Am G5 F G(addA)Am G5

Vocals 8va (doubled)

And as we wind_ on down the road,_ our shad- ows tal- ler than our soul,_

ff

Electric 12 string 1 (RC)

Electric 12 string 2 (LC)

P.M. P.M. P.M. P.M. P.M. P.M.

Electric 6 string 1 (RC)

pp *p* P.M. P.M. P.M.

**Palm muting is alternated (off then on) as in this two measure phrase from here on, but not notated.*

Rhythm Figure 3

Electric 12 string Guitar 3 (RC)

**Mute strings with fret hand at current chord position.*

*Right and left channels from here on.

F
G(addA) Am
G
F
G(addA)
gold.
And if you list - en ver - y hard,
P.M.

Rhythm Figure 3 out
Am(sus9)
G
Fmaj7+11
G(addC) Am(sus9)
G
Fmaj7
the tune will come to you at last,
when all are one and one is all.
Electric 12 string 1 (RC)
ff
sfz
Electric 12 string 2 (LC)
sfz
Electric 6 string 2 (R&LC)
P.M.
P.M.
P.M.
sfz
Electric 12 string 3 (RC)
sfz

*Pan to center.
**Doubling ends.

*Lead vocal in downstems, distorted chorus track in upstems.

*Pre-bent from here on

*VSO (variable speed/pitch oscilator) 1/2 step glide.

*Oscillate guitar volume knob rhythmically.

MISTY MOUNTAIN HOP

Words and Music by
JIMMY PAGE and ROBERT PLANT
and JOHN PAUL JONES

*All chords in parentheses are implied. Pattern continues throughout main riff.

**Electric piano (Wurlitzer type) part arranged for a second guitar. (Left channel)
This figure is repeated throughout the Intro and whenever the actual Guitar 1 part appears.

***The actual Guitar 1 part. (Right channel). Treble pick-up with distortion.

*Chord names for reference only. Pattern continues until restatement of main riff.

D
G
(A7)
He said that his friends,
would all drop by.
Ooh.
Let ring
Why
E Verse:
D5/A
A°7
A7
don't you take a good look at your - self and de -
(A7)
scribe what you see, and ba - by, ba - by, ba - by, do

A7
D5/A
A7
ya' like it?
There you sit, sit -
(A7)
tin' spare like a book on a shelf rust - in', *ah,
*Inhaling
I'm not touched by it.
F
D
G
(A7)
C♯5
You real-ly don't care, if their com-in'. Woh, oh,
Let ring within chord
**Fret with thumb.

(A 7)

+1/4

Guitar 3 (L and R channels)

D G7 G A7

+1

(Left channel)

Guitar 2 L. and R. channels

Guitar 4

div.

Guitar 4 R. channel

Guitar 1 (R. channel)

Let ring

D
G7
G
A7
Guitar 3 out.
With Fill 1
Guitar 2 out.
div.
Let ring
(A 7)
If
Guitar 4 (L and R channels)
Guitar 4 out
Guitar 1 (R. channel)
Fill 1
Guitar 4

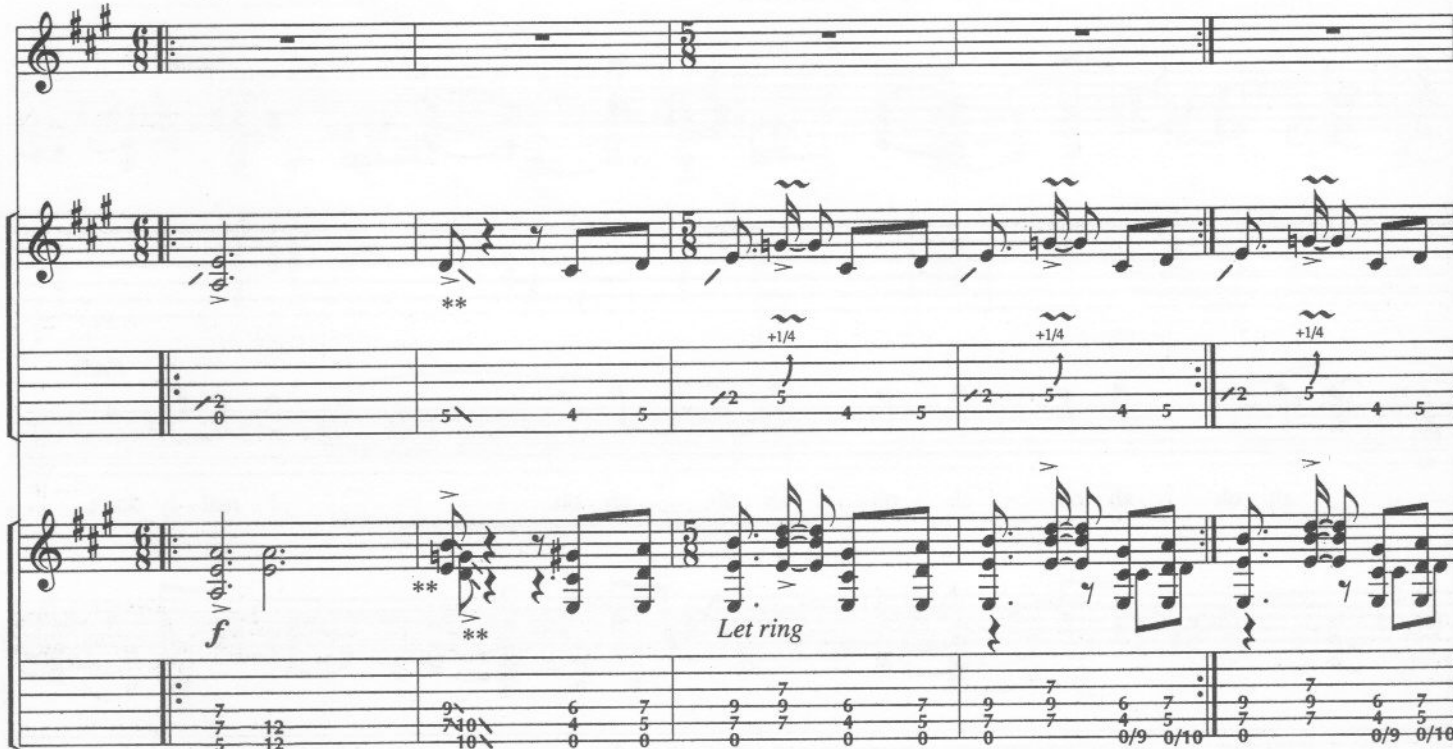
H
Verse:
(A7) D5/A A°7 A7
you go down in the streets to - day, ba - by you
Guitar 1 (R. channel)
bet - ter, you bet - ter o - pen your eyes.
+1/4
+1/4
A7 D5/A A°7 A7
Whoa, yeah.
Folk down there real - ly
+1/4
+1/4
don't care, real - ly don't care, don't care real - ly don't, which, which

(A7)
way the pres-sure lies.
So I've de-cid-ed
+1/4
what I'm gon-na do now.
I
D
So I'm pack-in' my bags,
Let ring
G
A
for the Mist-y Moun-tains, where the spir-its go now.
D
G
Ov-er the hills where the spir-its fly.
Let ring

A
J Outro:
(A7)
Ooh,
Ooh,
(A7)
Ooh,
Ooh.
Ooh,

(A 7)
Ooh.
Fade out begins.
(A 7)
I real - ly don't know, know, know, oh, oh, oh,
oh.
I real - ly don't
(A 7)
know, ah oh ah oh
ah oh ah oh, ah oh ah oh, ah oh.
Fade
I real - ly don't.

Four Sticks

Words and Music by
JIMMY PAGE and ROBERT PLANT

* Guitar 3 appears intermittently, and is notated to the right of Guitar 2, in downstems only.

**Slide slowly.

A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Got to try to find a - way.

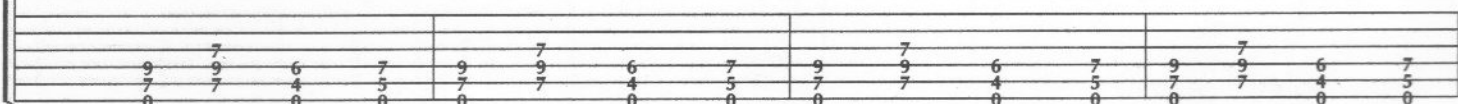
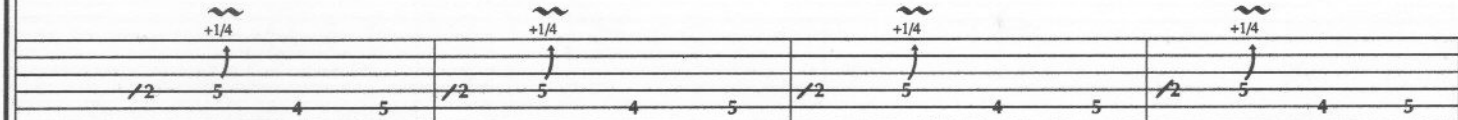
Got

+1/4

E5 Em7 Amaj7/E D5/E A5

to try to get a - way.

+1/4

div.

*Guitar 4 and 5 - left channel, Guitar 6 - right channel

Amaj7(addB)
A
Gmaj7
G
D9(addE)
cry in the night,
Ah oh
Let ring
G
Dmaj7/F♯
Let ring
F♯sus4(addG♯)
Amaj7(addB)
A(addB)
A(addB)
ba - by, ba - by when the pines be - gin to cry.
A/E
Let ring
A(addB)
End Guitar Figure 1

A
Gmaj7
A
Gmaj7
Amaj7
Ba - by, ba - by, ba - by, how
f
p
A(addB)
Amaj7addB
A
Gmaj7
G
DaddE
do you feel?
If the riv - ers run dry,
Let ring
G
Dmaj7/F♯
F♯sus4(addG♯)
G
D6/9/F♯

* Guitars 1 and 2 re-enter, and are written in downstairs.

A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

+1/4

E5 Em7 Amaj7/E D5/E A5 G6 Amaj7/E D5/E

+1/4

div.

Amaj7(addB) A(addB) Amaj7(addB) A Gmaj7

— baby, when the pines — begin to cry, —

p *Let ring*

f

A B5/A Amaj7 Amaj7(addB)

oh, ba - by, ba - by, how — do you feel? —

Amaj7(addB)/E

Let ring

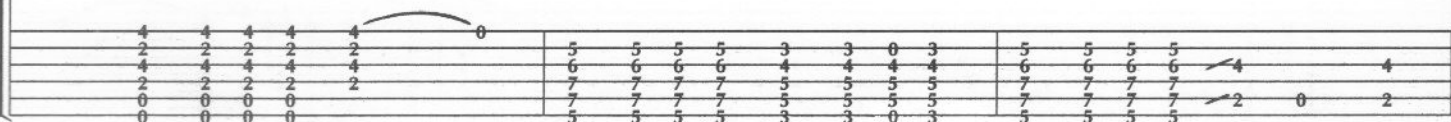
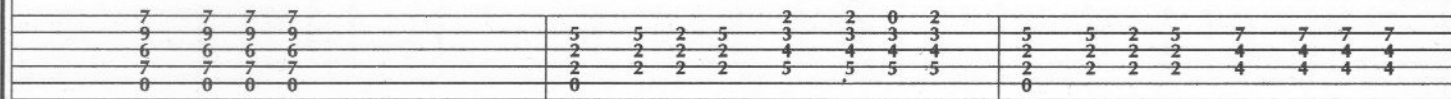
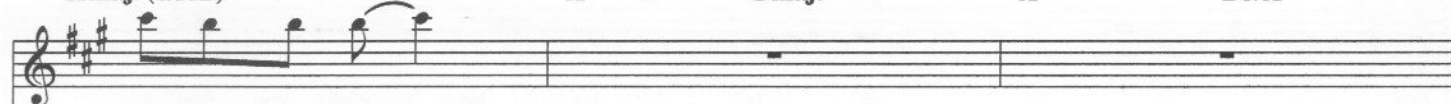
A Gmaj7 G D(addE) Amaj7(addB) A(addB)

And if the riv- ers run dry___ ba-by

Amaj7(addB) A Gmaj7 A B5/A

how would you feel?___

Let ring

f

Amaj7 Amaj7(addB) A Gmaj7

Ah

Amaj7(addB)/E

Let ring

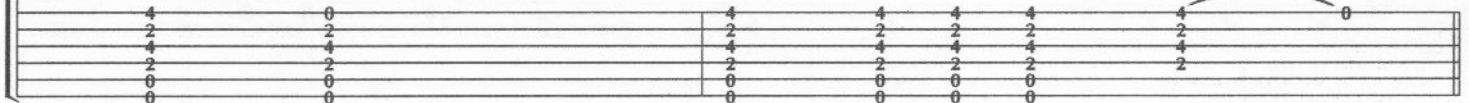
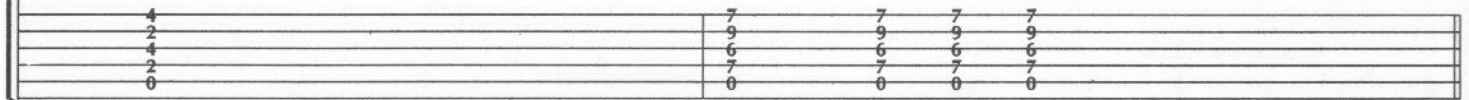
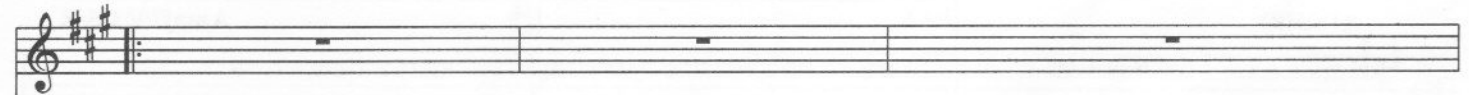
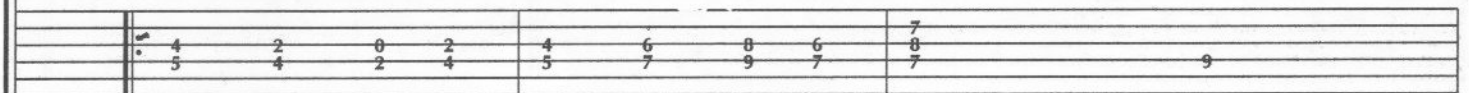
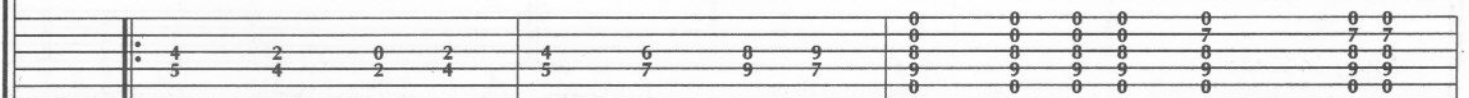
G D(addE) Amaj7(addB) A(addB) Amaj7(addB)

Ah

A Gmaj7 A B5/A Amaj7

Amaj7(addB) A Gmaj7 G D(addE)

Amaj7(addB)/E

Amaj7(addB)
A(addB)
Amaj7(addB)
Ba - by how do ya' feel?
G
Bridge:
G/A
F♯m/A
Em/A
F♯m/A
G/A
A
B/A
A
B7/A
B(addE)/A
Synthesizer * (L. and R. Channels)
mp
*Arranged for Guitar
Guitars 4 and 5
(Acoustic) (L. channel)
Guitar 6 (Electric 12 string)
(R. Channel)
mp

*Guitar 2 track volume increased.

E5
Em7
Amaj7/E D5/E
ooh,
ooh,
ooh,
ooh,
With Fill 1
+1/4
E5
Em7
Amaj7/E
D5/E
ooh.
Fade out
With Fill 2
Fill 1
Fill 2

Going To California

Words and Music by
JIMMY PAGE and ROBERT PLANT

N.C. D

D

**Mandolins 1 & 2 (1 = Left Channel, 2 = Right Channel)

mp Let ring

*Tuning: ⑥ = D, ⑤ = A, ④ = D, ③ = G, ② = B, ① = D.

**Both Mandolins are arranged for Guitars in the above tuning that are capoed at VII. All notes at VII are notated as open in the TAB.

*Suggested fingering: ⑥ = second finger, ① = third finger.

G6
G
D
drank,
all
my
wine.
mp

End Mandolin 1 Figure 1
End Mandolin 2 Figure 1

Dsus4 D

C **Verse:**

With Mandolins 1 & 2 Figures 1

G Gmaj7 G6 G Gmaj7

Some-one told me there's a girl out there, with love in her eyes, and

G6 G D

flow - ers, in her hair.

Dsus4 D

End Guitar 1 Figure 1

D *Bridge:*

Dm G/B D

Mandolin 1

Guitars 1 & 2

Guitar 1

Guitar 3

P.M.

Guitar 2

ras.

Dm G/B D

Guitars 1 & 2

Guitar 3

P.M.

E Verse:
With Mandolin 2 Figure 1 & Guitar 1 Figure 1
G
Gmaj7
G6
G
Gmaj7
Took my chances on a big jet plane, nev - er let them tell ya' that they're
Mandolin 1
p
mp
Guitar 2

G6 G D

all the same.

Dsus4 D

Oh,

F **Verse:**
With Mandolin 2 Figure 1 & Guitar 1 Figure 1

G Gmaj7 G6 G Gmaj7

sea was red__ and the sky___ was grey,__ (won-dered how) to-mor-ra'

Gmaj9

G6 G D

could ev - er fol - low to-day.___

G **Verse:**
With Mandolin 2 Figure 1 & Guitar 1 Figure 1

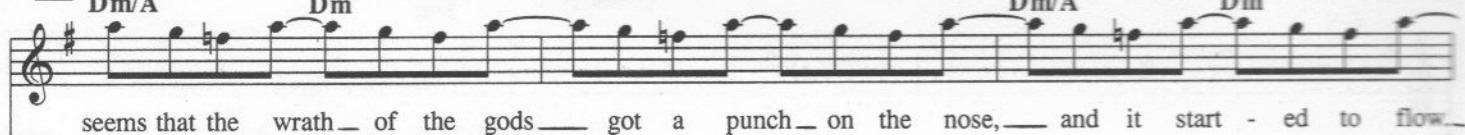
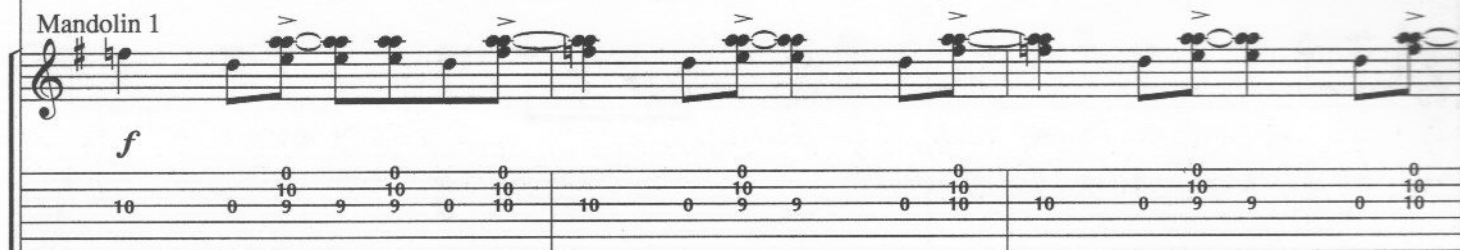
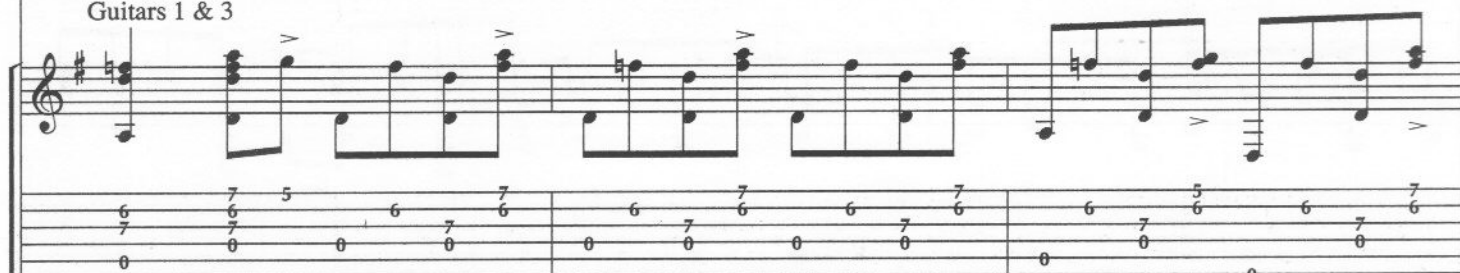
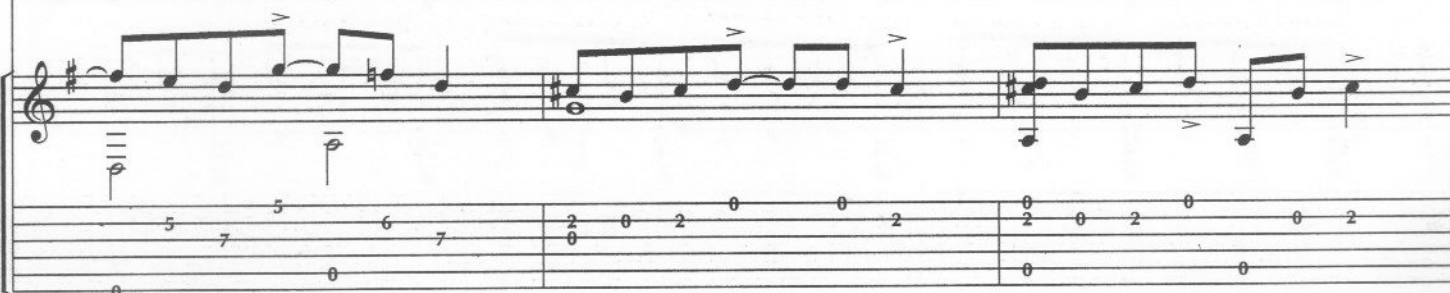
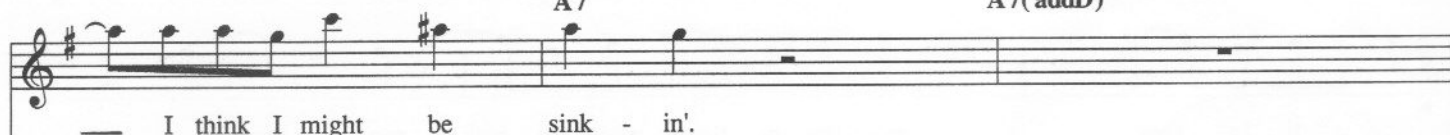
G Gmaj7 G6 G Gmaj7

Moun- tains and the can- yons start to trem- ble and shake, child- ren of the sun be- gin

G6 G D

to a - wake.

(Spoken:) Watch out.

(It)

*Strummed with the thumb instead of finger picked.
Notes in parentheses appear on one track only and may be omitted when impractical.

Dm
(Please) throw me a line if I reach
it in time,
meet you up there where the path runs straight and

A7
A7(addD)
high.
mp
p
I Intro:
D
mp

*Upstrum with thumbnail.

**Upstrum with pad of finger.

L Verse:
G
Gmaj7
Stand-in' on a hill in the
G6
G
Gmaj7
moun - tain of dreams,
tell - in' my - self it's not as
G6
G
D
hard,
hard,
hard as it seems.
Mmm, ha.

M *Bridge:*

Dm/A G/B D

Mandolin 1

Guitar 1

Guitar 2

Dm Dm/A G/B

8va

loco

D

N ***Outro:***
With Guitar 1 Figure 3 (to fade)

Guitar 3

*Jaw Harp through reverse echo return.

(8va)

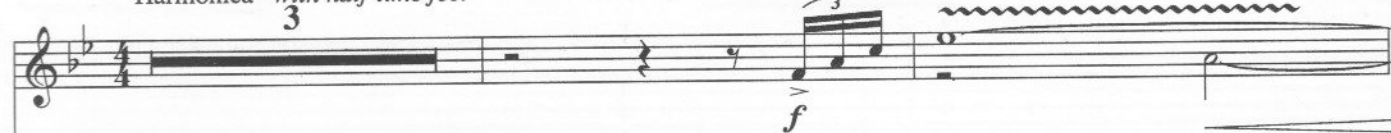
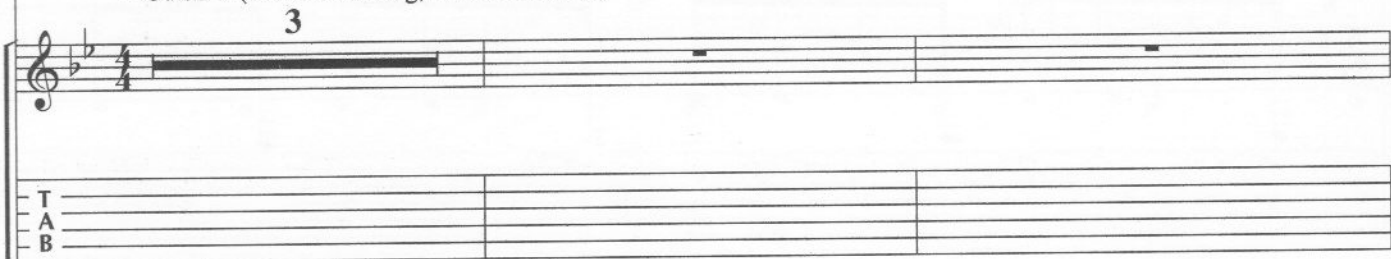
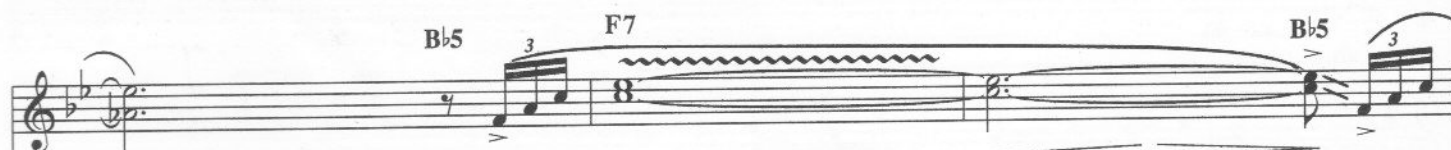
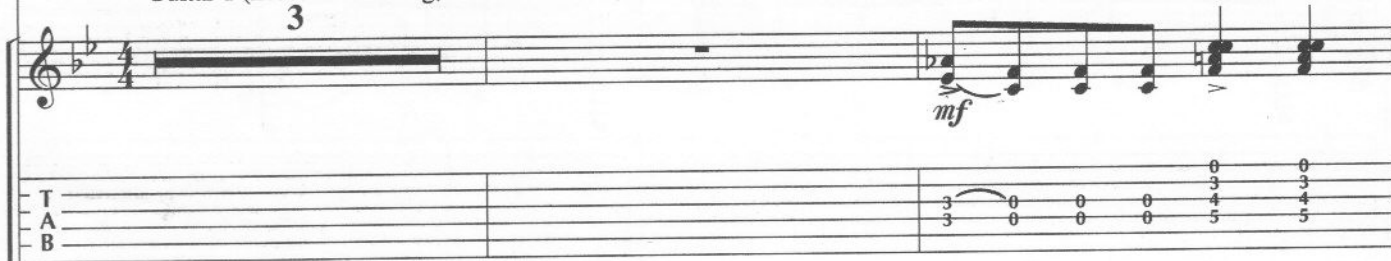
(8va)

loco

Distant Chorus: (Reverb return)
Begin slow fade out
Ah,
oh,
ah,
Begin final fade
oh,

ah,
oh,
ah.
Fade out

When The Levee Breaks

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES, JOHN BONHAM and MEMPHIS MINNIE

*Bb major or an F Blues harp.
**Open F tuning: ④ = C, ③ = F, ② = A, ① = C. ⑥ and ⑤ aren't used in the recording.
12 string octave and unison strings aren't notated. Slide is worn on fourth finger to be ready for A.
***Implied.

F7
B♭5
F7
Guitar 1
B♭5
F7
B♭5
F7
B♭5
F7
B♭5

F7
B♭5
F7
B♭5
F7
B♭5
Regular time feel
F7

Guitars 1 appear with phase shifting until the following verse.
**Worn on fourth finger.*

2.
B♭
A♭
B♭5
F5
Vocal
If (it)
B
Verse:
F7
keeps on rain - in' lev - ee's goin' to break,
B♭5
if it
F7
keeps on rain - in' lev - ee's goin' to break,

B♭5
F7
when the lev - ee breaks,
B♭5
Blues Harp fill
8vb
have no place to stay.
F7
8vb
B♭5
3
C
Verse:
F7
8vb
Harmonica out
Mean old lev - ee, taught me to weep and moan,

B♭5
F7
Lord,— (well), mean old— lev - ee, taught me to weep- and moan,-
B♭5
F7
It's got what it takes- to make a
mountain man- leave— his home.—
B♭5
Oh well,— oh well,- oh well,-
F7
B♭5
ooo,—

F ***Bridge:***

F/C C(addF) C/G B♭/F C/G E♭/C F/C

(Ah) don't it

*** Guitar 2

f

Let ring

Guitar 1

*Guitar 1 appears with phase shifting for the rest of the song.

**These chord names are implied by the guitar only and do not reflect the bass part.

***A Les Paul in standard tuning through a fuzztone and played with a slide.

B♭/F C/G E♭/C F/C

goin' on ta' Chi - ca - go.___ Ahh,___

Let ring

C(addF) C/G B♭/F C/G E♭/C F/C

ahh,___ ahh,___ hey,___ hey.

*Final note of phrase from Guitar 2.

With Guitar 2 Rhythm Figure 1
With ad lib. variations
F7
B♭5
F7
B♭5
F7
B♭5
F7
F7

*Arpeggiate.
**Harmonica first time only.

*Blues Harp first time only.
**Guitars 1 & 2 are combined.

J Verse:
B♭5
F7
All last night sat on the lev - ee and moaned,
all last night, sat on the lev and moaned,
F7
I'm think-in' 'bout my ba - by and
B♭5
F7
my hap - py home.
Oh, oh,

K
C♭D♭
E♭
B♭5 A♭5
B♭5 F5
B♭ A♭
B♭5 F5
With slide
Without slide
Half-time feel
F
C
B♭
C
E♭
F
Guitar 2
Let ring
Guitar 1
Let ring
F/C
C(addF)
B♭/F
C
E♭
F
Let ring

F/C C(addF) B♭/F C

Ah,____ ah,____ ah,____ hah,

E♭ F C(addF)

ah, ah, ah,____ ah,____

B♭/F C E♭ F F/C

ah, hah, ah.

C(addF) B♭ C E♭ F

Oh. oh,

*Harmonica with backwards echo enters and continues intermittently for the remainder of the song.

*Guitar 1 gradually panned to the left.
**Guitar 1 gradually panned right.

*Slide Guitar (backwards echo track only).
**Panned left and right every four measures.

B♭5 F7 B♭5

Go - in' down, go - in'

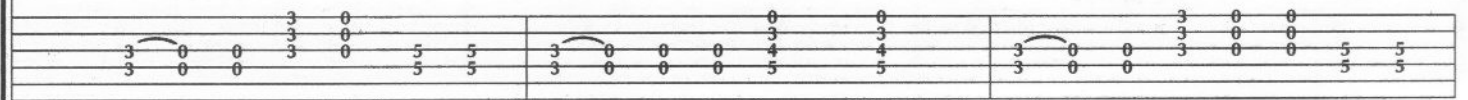
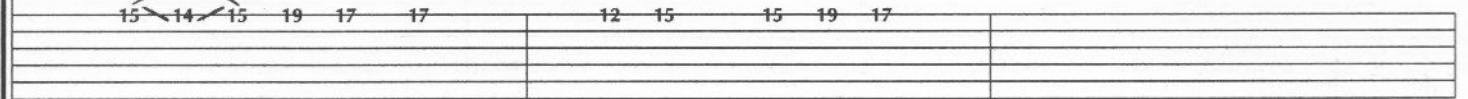
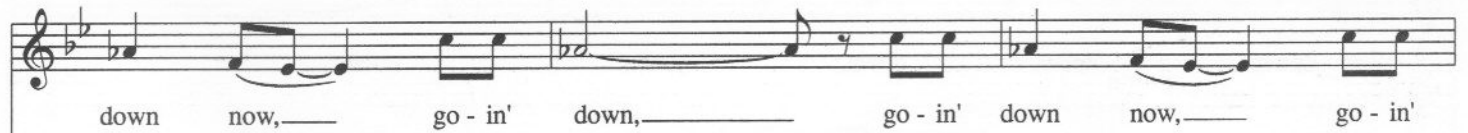
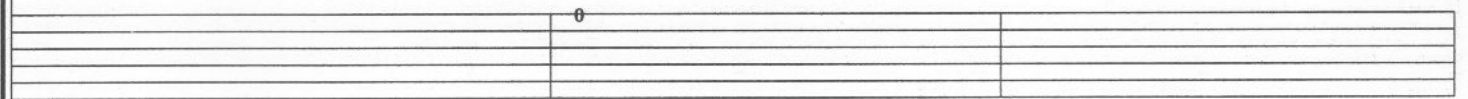
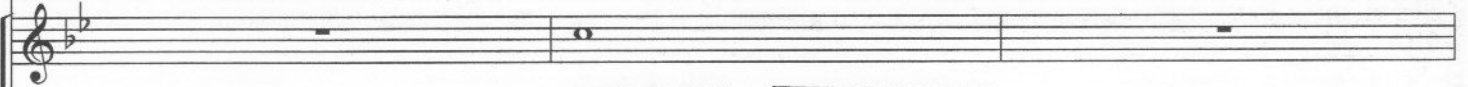
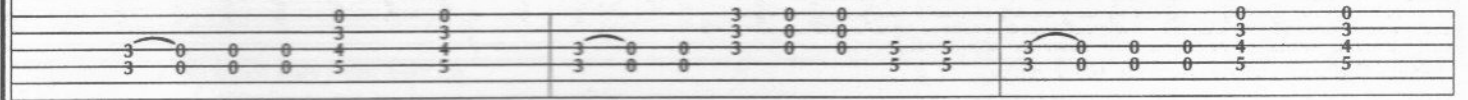
(8va)

15 14 15 19 17 17 12 15 15 19 17

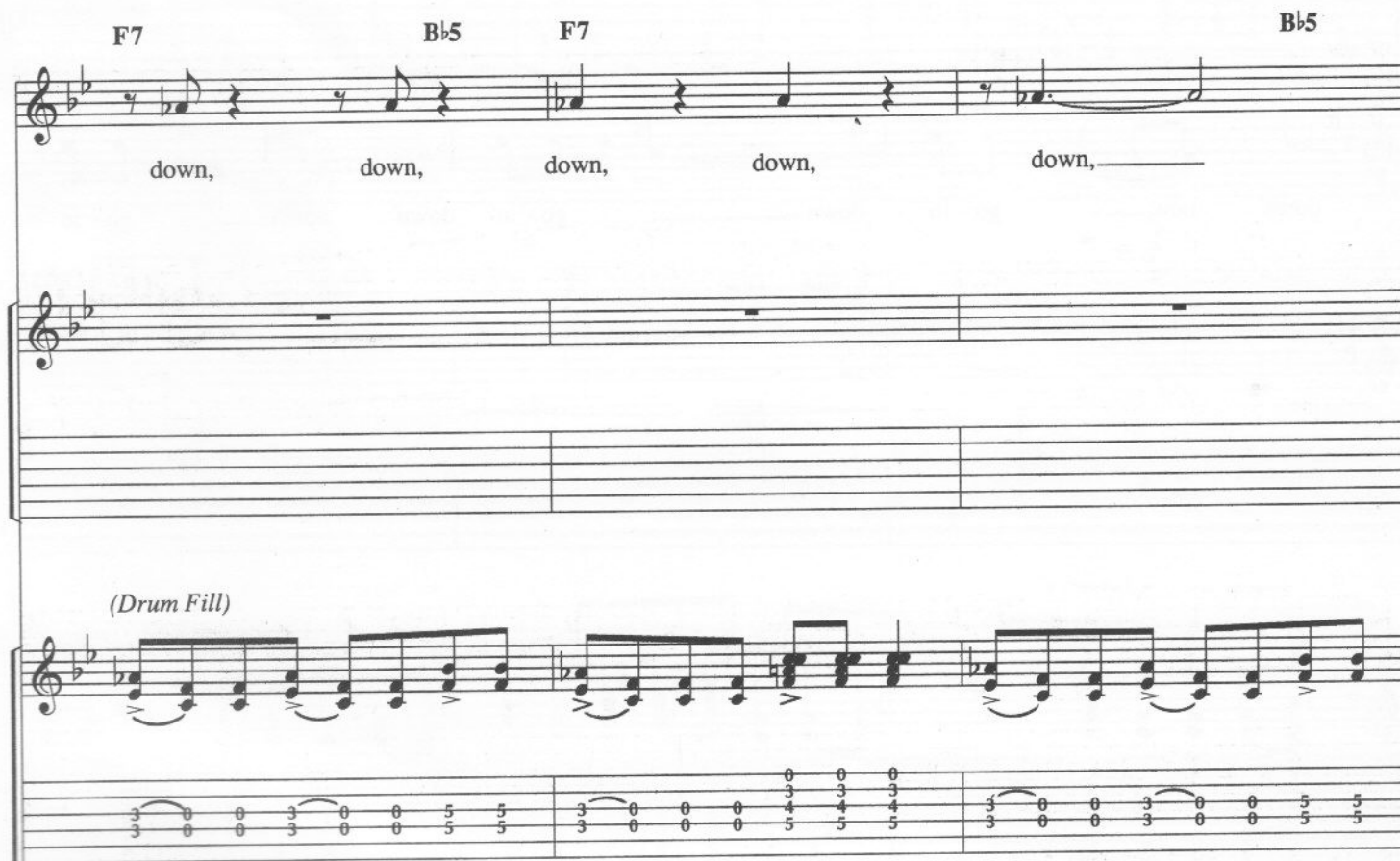
F7 B♭5 F7

down now, go - in' down, go - in' down now, go - in'

loco

0

(Drum fill)

B♭5 F7 B♭5

down, go - in, down now, go - in' down, go - in'

F7 B♭5 F7 B♭5

down, down, down, down, down,

(Drum Fill)

F7 B♭5 F7

now. Ah, woo, ah, woo.

B♭5 F7

*Backwards echo track only from here on.
The notation and techniques are an approximation of the original recording.

BLACK DOG
ROCK AND ROLL
THE BATTLE OF EVERMORE
STAIRWAY TO HEAVEN
MISTY MOUNTAIN HOP
FOUR STICKS
GOING TO CALIFORNIA
WHEN THE LEVEE BREAKS

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